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Pindar's Mythmaking

The Fourth Pythian Ode



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Pindars Mythmaking

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Pindars Mythmaking:

Pindar's Mythmaking Charles Segal, 2014-07-14 Combining historical and philological method with contemporary literary analysis this study of Pindar's longest and most elaborate victory ode the Fourth Pythian traces the underlying mythical patterns implicit poetics and processes of mythopoesis that animate his poetry Originally published in 1986 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Pindar's Eyes David Fearn, 2017-09-08 Pindar's Eyes is a ground breaking interdisciplinary exploration of the interactions between Greek lyric poetry and visual and material culture in the early fifth century BCE Its aim is to open up analysis of lyric to the wider theme of aesthetic experience in early classical Greece with particular focus on the poetic mechanisms through which Pindar's victory odes use visual and material culture to engage their audiences Complete readings of Nemean 5 Nemean 8 and Pythian 1 reveal the poet's deep interest in the relations between lyric poetry and commemorative and religious sculpture as well as other significant visual phenomena while literary studies of his evocation of cultural attitudes through elaborate use of the lyric first person are combined with art historical treatments of ecphrasis of image and text and of art's framing of ritual experience in ancient Greece This specific aesthetic approach is expanded through fresh treatments of Simonides and Bacchylides own engagements with material culture as well as an account of Pindaric themes in the Aeginetan logoi of Herodotus Histories These come together to offer not just a novel perspective on the relationship between art and text in Pindaric poetry but to give rise to new claims about the nature of classical Greek visuality and ritual subjectivity and to foster a richer understanding of the ways in which classical poetry and art shaped the lives and experiences of their consumers

Pindar's Verbal Art James Bradley Wells, 2009 Wells argues that the victory song is a traditional art form that appealed to a popular audience and served exclusive elite interests through the inclusive appeal of entertainment popular instruction and laughter Wells offers a new take on old Pindaric questions genre unity of the victory song tradition and epinician performance

The Mortal Voice in the Tragedies of Aeschylus Sarah Nooter, 2017-10-26 Voice connects our embodied existence with the theoretical worlds we construct This book argues that the voice is a crucial element of mortal identity in the tragedies of Aeschylus It first presents conceptions of the voice in ancient Greek poetry and philosophy understanding it in its most literal and physical form as well as through the many metaphorical connotations that spring from it Close readings then show how the tragedies and fragments of Aeschylus gain meaning from the rubric and performance of voice concentrating particularly on the Oresteia Sarah Nooter demonstrates how voice as both a bottomless metaphor and performative agent of action stands as the prevailing configuration through which Aeschylus dramas should be

heard This highly original book will interest all those interested in classical literature as well as those concerned with material approaches to the interpretation of texts **Thucydides and Pindar** Simon Hornblower, 2004 Simon Hornblower demonstrates a thematic and literary kinship between Thucydides one of the greatest of the ancient Greek historians and Pindar one of the greatest Greek poets who specialized in celebratory odes for victors in the Olympic Games Pindars sechste olympische Siegesode Zsolt Adorjani, 2014-08-07 Pindar's Sixth Olympian Ode is considered one of the poet's most brilliant victory odes This is the first full scale commentary on it Adorjani presents Greek text with critical apparatus translation and metrical analysis Three introductory chapters treat matters of history background date performance and literary criticism Then follows a verse by verse commentary rooted in the tradition of philological exegesis concentrating on grammatical stylistic and interpretive features Until now the Sixth Olympian has been praised chiefly for its magnificent and lucid presentation of the myth of Iamos a seer of Arcadian origin and ancestor of the prophetic clan of the Iamidae This commentary illuminates both the overwhelming depth of thought and the cunningly wrought structure of this masterpiece contributing to a better understanding of Pindar's verbal artistry Pindar's sechste olympische Ode ist einer der glanzendsten Siegesgesänge des Dichters Hier wird der erste umfassende philologische Kommentar zum Gedicht vorgelegt Adorjani bietet einen griechischen Text mit kritischem Apparat Übersetzung metrischer Analyse und drei Einleitungskapiteln die in die Probleme der Geschichtlichkeit Hintergrund Entstehungszeit Aufführung und der literarischen Interpretation hineinführen Auf diesen Teil folgt ein von Vers zu Vers fortschreitender Kommentar der gemäß den alten Traditionen der Texterklärung auf grammatische stilistische und interpretatorische Fragen eingeht Bisher wurde Olympie 6 zumeist als großartige und suggestive Erzählung des Mythos des Sehers Iamos des Vorfahren der olympischen Iamiden gewürdigt Diesem Kommentar ist daran gelegen die intrikate Gedankentiefe und vollkommenste Formkunst dieses Meisterwerks vor Augen zu führen

Pindar's Poetics of Immortality Asya C. Sigelman, 2016-07-19 Offers a new approach to Pindar's victory odes by focusing on their poetic aim of immortalization *Three Aeginetan Odes of Pindar* Pfeijffer, 2018-07-17 A study of three epinicia of Pindar which have in common that they celebrate victories of Aeginetan athletes and that they respond to the contemporary political situation in Aegina and to circumstances of the victory The primary objective of this book is to provide an interpretation of each of the three odes as meaningful coherent works of the literary art For each ode it provides a commentary in which problems of text and interpretation are discussed in detail a structural and metrical analysis and an interpretative essay in which the observations of detail are brought together in order to provide an answer to the question as to how the ode at hand could have functioned as a coherent meaningful epinicion The introduction addresses questions of method and provides a description of Pindar's style Myth, Locality, and Identity in Pindar's Sicilian Odes Virginia M. Lewis, 2019-08-15 Myth Locality and Identity argues that Pindar engages in a striking innovative style of mythmaking that represents and shapes Sicilian identities in his epinician odes for Sicilian victors in the fifth century BCE While Sicily has

been thought to be lacking in local traditions for Pindar to celebrate Lewis argues that the Sicilian odes offer examples of the formation of local traditions the monster Typho whom Zeus defeated to become king of the gods for example now lives beneath Mt Aitna Persephone receives the island of Sicily as a gift from Zeus and the Peloponnesian river Alpheos travels to Syracuse in pursuit of the local spring nymph Arethusa By weaving regional and Panhellenic myth into the local landscape as the book shows Pindar infuses physical places with meaning and thereby contextualizes people cities and their rulers within a wider Greek framework During this time period Greek Sicily experienced a unique set of political circumstances the inhabitants were continuously being displaced cities were founded and resettled and political leaders rose and fell from power in rapid succession This book offers the first sustained analysis of myth in Pindar's odes for Sicilian victors across the island that accounts for their shared context The nodes of myth and place that Pindar fuses in this poetry reinforce and develop a sense of place and community for citizens locally at the same time they raise the profile of physical sites and the cities attached to them for larger audiences across the Greek world In addition to providing new readings of Pindaric odes and offering a model for the formation of Sicilian identities in the first half of the fifth century the book contributes new insights into current debates on the relationship between myth and place in classical literature

First Person Futures in Pindar Ilja Leonard Pfeijffer, 1999 This book is about passages where Pindar uses the future tense with reference to himself or to his song It addresses the question as to exactly what the function is of the future tense in those passages This is a vexed problem which has played a major role in Pindaric criticism for the last decades and which has recently gained relevance for the interpretation of other authors as well This book offers a detailed examination of all the relevant passages in Pindar as well as a generous amount of examples from other authors It takes a firm stand against the communis opinio that first person futures in Pindar merely express a present intention the so called encomiastic or performative future It demonstrates that the reference to a future moment is relevant in every single instance of a future verb in Pindar and concludes that there is no such thing as an encomiastic future Inhalt Futures with a text internal reference Futures referring to a later moment in the ode Fictional futures Generic futures Futures with a specific text external reference The case of Olympian XI First person futures in Theocritus second Idyll magical texts Franz Steiner 1999

Aglaia Charles Segal, 1998 In this landmark collection of essays renowned classicist Charles Segal offers detailed analyses of major texts from archaic and early classical Greek poetry in particular works of Alcman Mimnermus Sappho Pindar Bacchylides and Corinna Segal provides close readings of the texts and then studies the literary form and language of early Greek lyric the poets conception of their aims and their art the use of mythical paradigms and the relation of the poems to their social context A recurrent theme is the recognition of the fragility and brevity of mortal happiness and the consciousness of how the immortality conferred by poetry resists the ever threatening presence of death and oblivion fixing in permanent form the passing moments of joy and beauty This is an essential book for students and scholars of ancient Greek poetry

Pindar, Song, and Space Richard Neer, Leslie

Kurke, 2019-11-05 A groundbreaking study of the interaction of poetry performance and the built environment in ancient Greece Winner of the PROSE Award for Best Book in Classics by the Association of American Publishers In this volume Richard Neer and Leslie Kurke develop a new integrated approach to classical Greece a lyric archaeology that combines literary and art historical analysis with archaeological and epigraphic materials At the heart of the book is the great poet Pindar of Thebes best known for his magnificent odes in honor of victors at the Olympic Games and other competitions Unlike the quintessentially personal genre of modern lyric these poems were destined for public performance by choruses of dancing men Neer and Kurke go further to show that they were also site specific as the dancers moved through the space of a city or a sanctuary their song would refer to local monuments and landmarks Part of Pindar's brief they argue was to weave words and bodies into elaborate tapestries of myth and geography and in so doing to re-imagine the very fabric of the city state Pindar's poems in short were tools for making sense of space Recent scholarship has tended to isolate poetry art and archaeology But Neer and Kurke show that these distinctions are artificial Poems statues bronzes tombs boundary stones roadways beacons and buildings worked together as a suite of technologies for organizing landscapes cityscapes and territories Studying these technologies in tandem reveals the procedures and criteria by which the Greeks understood relations of nearness and distance here and there and how these ways of inhabiting space were essentially political Rooted in close readings of individual poems buildings and works of art Pindar Song and Space ranges from Athens to Libya Sicily to Rhodes to provide a revelatory new understanding of the world the Greeks built and a new model for studying the ancient world

Studies in the Reception of Pindar in Ptolemaic Poetry Alexandros Kampakoglou, 2019-08-05 Recent years have witnessed a revival of interest in the influence of archaic lyric poetry on Hellenistic poets However no study has yet examined the reception of Pindar the most prominent of the lyric poets in the poetry of this period This monograph is the first book to offer a systematic examination of the evidence for the reception of Pindar in the works of Callimachus of Cyrene Theocritus of Syracuse Apollonius of Rhodes and Posidippus of Pella Through a series of case studies it argues that Pindaric poetry exercised a considerable influence on a variety of Hellenistic genres epinician elegies and epigrams hymns encomia and epic poetry For the poets active at the courts of the first three Ptolemies Pindar's poetry represented praise discourse in its most successful configuration Imitating aspects of it they lent their support to the ideological apparatus of Greco-Egyptian kingship shaped the literary profile of Pindar for future generations of readers and defined their own role and place in Greek literary history The discussion offered in this book suggests new insights into aspects of literary tradition Ptolemaic patronage and Hellenistic poetics placing Pindar's work at the very heart of an intricate nexus of political and poetic correspondences

The Complete Odes Pindar, 2007-07-12 The Greek poet Pindar c. 518-428 BC composed victory odes for winners in the ancient Games including the Olympics The Odes contain versions of some of the best known Greek myths and are also a valuable source for Greek religion and ethics Verity's lucid translations are complemented by insights into

competition myth and meaning we can speak of no greater contest than Olympia The Greek poet Pindar c 518 428 BC composed victory odes for winners in the ancient Games including the Olympics He celebrated the victories of athletes competing in foot races horse races boxing wrestling all in fighting and the pentathlon and his Odes are fascinating not only for their poetic qualities but for what they tell us about the Games Pindar praises the victor by comparing him to mythical heroes and the gods but also reminds the athlete of his human limitations The Odes contain versions of some of the best known Greek myths such as Jason and the Argonauts and Perseus and Medusa and are a valuable source for Greek religion and ethics Pindar's startling use of language striking metaphors bold syntax enigmatic expressions makes reading his poetry a uniquely rewarding experience Anthony Verity's lucid translations are complemented by an introduction and notes that provide insight into competition myth and meaning

Greek Literature: Greek literature in the Hellenistic period Gregory Nagy, 2001

The Medieval Medea Ruth Morse, 1996 Wide ranging study of the myth of Medea concentrating on but not exclusively confined to its medieval incarnation

The Reach of Poetry Albert Cook, 1995 Through an insightful analysis of key poets in various Western traditions Cook demonstrates that the best poetry while subject to the language and conditions of its time also rises above these conditions by playing them back against themselves with a freedom whose ineffability is the sign of its ultimate lucidity

History and Chronology of the Myth-Making Age J.F. Hewitt,

Myth-Making in Aristophanes Innovation and Evolution in Attic Comedy Effie Zagari, 2024-10-01 This book focuses on the development of Attic comedy as it is evinced in four fragmentary plays by Aristophanes Polyidus Daedalus Aeolosicon and Cocalus The significance of these plays lies in the fact that they present characteristics which are not prominent in the extant plays They are mythological comedies that Aristophanes might have composed as parodies of tragedies The four dramas exhibit elements largely present in Middle and New Comedy such as the use and re use of myths the production of large scale burlesque domestic plots unfolded outside Attica This is a book directed to the wider audience to all enthusiasts of Classics It facilitates the understanding of an aspect of Aristophanes work discernible only within his fragmentary dramas This study thus revisits Old Comedy and enriches the scholarship with new insights and new discoveries regarding Aristophanes his literary interactions as well as his innovating and influential work

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